



Vallers.

But if one asks what, in view of its many contradictions, Tyrol really is, one is again confronted by something strange and mysterious. It is a fact that, looked at from outside—for instance from Salzburg or from Vorarlberg, Bavaria or Italy—Tyrol presents the picture of a close-knit unit. Is it the mountains which hold together the Province (which in all documents is referred to as the "Land in the Mountains" because it is entirely dominated by mountains and because from north to south the whole territory consists of mountainous country which never descends to the level of the plains)? Is it a gift conferred by the gods for good or ill fortune; is there some idea of sacred mountains behind the song which tells of the "Holy Province" of Tyrol? ...

The peculiarly pious devotion of the mountain dweller to his homeland and his liberty has done as much to create the feeling of unity as has the great history of Tyrol which people keep alive today in many customs and many forms.

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THE ARTS. In Tyrol, art belongs to the soil. The supreme period of its architecture is reflected not only in venerable abbeys, stately mansions, churches and the houses of the nobility, but also in many a farm-house and its outbuildings, in wayside crucifixes, chapels and shrines.

Apart from the imposing buildings and monuments which served the interests of the aristocracy and the well-to-do citizens—the most important example of these is the Tomb of Maximilian beneath the lofty vault of the Hofkirche in Innsbruck—the simpler output of native craftsmen is often impressive and singularly moving as, for instance, that gem of art, the little rococo church in the dreamy hamlet of Gschnitz. Built in the spirit of devotion, its existence threatened on all sides—from avalanches and landslides from the mountain above, from the torrential river below in the valley—it seems amid the forces of nature to do honour to God in the Highest, man upon Earth, and to act as a gracious mediator between the two.

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The artistic sense of the people is most apparent in the national costumes and



Sams; Cistercian Monastery.

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Innsbruck.

implements. Wood-carving is as native to Ladinian Gröden as to the Alemanian Lechtal. Represented by Michael Pacher of Bruneck (d. 1496), Joseph Koch of Lechtal (1768—1839), the Italian-Tyrolean Giovanni Segantini (1858—1899) the East Tyrolean Franz Defregger (1835—1921) and Egger-Lienz

(1868—1926), Tyrol has distinguished herself honorably in plastic art.

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The Tyrolean folk drama is renowned. The theatre, good and bad, false and true to life, plays a large part in the life of the Province. The old Pradler-Bauern-Theater is a joy to the people of Innsbruck, with its plays of chivalry composed of a blend of moving pathos and coarse jokes. The passion plays of Eri and Thiersee keep up the Roman Catholic tradition, while the carnivals, among which the Imster Phantom Carnival is fairly well-known, although not so much so as it deserves, have heathen origins. The customs and legends connected with these are similarly rooted in heathen superstitions, such as the magic of the "Rauhnächte" or the "Expulsion of Winter" or the "Ringing in the Grass". They tell of the "Perchta" (benevolent spirits) and the "Saligen Früuleins" ("Happy Ladies"), the "Alm Dwarf", the "Venediger Gnome" and the "Ice Mannikin". Mountain and forest, water and air, cattle, trees and bushes—all are full of spirits. To compose and to think, to say and to sing, is all one.

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Music is cultivated chiefly in the lowlands. From there came the violin maker, Jakob Stainer (d. 1621), the father of the German violin. The harp and trombone, like, of course, the zither, are played at home. In this country of mocking ballads, he earns praise who can devise humorous couplets on the spur of the moment. Ribald practical jokes and dry humour are likewise typical of the Tyrolean. The mountain dweller is apt to ponder more over the next world. Sometimes he develops into a rustic philosopher or scholar in remote districts, such as the map-maker Peter Anich and Blasius Huber from Oberperfuss.

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Irradorf, Gothic Doors.

138 frontier of the Province proving an insurmountable barrier. In 1918 South Serbia laid claim to Carinthian territory and foreign troops soon invaded a country which had collapsed after four years of war. But the Carinthians stood firm in loyalty to the Motherland, and the Province emerged intact from the defensive battles of the year 1919 and the plebiscite of 1920. The invincible patriotism of its people had triumphed. History repeated itself after the second World War in which Austria was involved. The old saying "Carinthia free and undivided" will be heaped with by the present army-race generation to its own, as an inheritance which is part of the very existence of the Province.

WHAT THE PEOPLE ARE LIKE

[629] Anthropologically there are two main races clearly traceable in Carinthia: a blond, tall, long-skulled type and a dark, tall, long-faced but short-skulled type. Both types are about equally prevalent. The eastern type of man, smaller, with a broader skull and darker skin, is less frequently met with. Here and there in many places there are isolated traces of a Mongol race, revealed by the characteristically wrinkled eyelid and the position of the eye. It is typical of Carinthia that none of these traits indicates a national division. They result from centuries of constant racial intermingling, being found quite as frequently among the German-speaking as among the Slovene inhabitants of the Province. It seems that the original Celtic peasant inhabitants gradually mixed with Germanic, Slovenic and other elements which penetrated the Province as the result of colonization, wars and the expeditions of mercenary armours.

[532] Living in this area marked out by its natural boundaries, these peoples, aided by the effects of common conditions of life and progressive intermarriage, gradually developed into that Austrian-

lies the picturesque Weissensee, the only alpine lake which can boast of a bridge. The Gailberg offers a way over this mountain range connecting the towns of Kotschach and Oberdrauburg. A second road leads over the Kreuzberg between Hermagor in the Gail Valley and Greifenburg in the Drau Valley. Where the two broad river valleys meet lies Villach, on the extensive mountain plateau of the Dobratsch which has been given the name of "Carinthian Rigi" on account of the wonderful view from it. The acrochemical basins and the valuable metals won from the Eisbergner Erberge are some compensation for the devastation caused by landslides in the dawn of history on the south side of the Dobratsch. The weird scenery must be in part the reason why a famous colony of painters has settled in these parts, in the village of Nötsch. Among them are such well-known artists as Franz Wiegeler, Arnold Clemensschitsch, Kolig senior and Herbert Boeckl, as well as Anton Mahringer and Raimund Kalcher.

Only south of the Gail Valley and of the lower reaches of the Drau is the wild character of the frontier mountains fully apparent. The wall of the Carinthian-Julian Alps stretches from Tyrol to the Gailitz Gorge through which passes the railway-line to Italy. In the Monte Coglians it attains a height of 9000 feet. It has a single negotiable pass—a military road even in Roman times—at Plöcken. The crests of the ranges tower upwards in pyramids or sheer walls of rock in a bewildering variety of forms, differing according to their height and the type of stone. Dense beech woods alternate with open fields, the meadows of the Gartnerkofel reflect the majestic violet blossoms of the Wulfenia. The Wolayersee reflects an impressive view of the surrounding country.

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to the peasants' determination to resist attacks from the Styrian-Carinthian frontier districts which had often been invaded from the East.

AN ARTISTIC PEOPLE.

The plastic arts have been widely influenced by the melody of the landscape and by the individual note which characterises Carinthia. This influence can be seen at work through the centuries. Even the works of foreign artists produced in Carinthia bear the Carinthian stamp.

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The *Herrgutsstuhl* ("Duke's Chair") at Zollfeld and the little church of Krainburg, one of the oldest churches existing in Austria, bridge the gap between the Roman remains which have been unearthed, and the romanesque period. On high points which were carefully selected you will find country churches in which services are still held and massively built charnel-houses. In the decorations of the romanesque monastery churches it is possible to trace the course of history; to see how, for example, the provincial romanesque reliefs yield to the Nordic passion for representations of the Stations of the Cross (for instance those of Millstatt), or how the style of great German buildings spreads into Carinthian territory, influencing the building of the monumental abbey at Gurk. Secret beliefs of the people in the supernatural as well as symbolic representations are revealed in the carvings on the doors and in the many-arched porch of the Abbey.

The religious severity of the choir construction is the first sign of Gothic, which blossomed in the 15th century into many pure gothic churches. Wooden statues of the Virgin Mary vie for recognition with richly carved triptych altars.

The renaissance and baroque styles are afforded little scope in secular monuments. But in the churches we find massive early baroque altars, which were succeeded by daintily carved rococo pulpits and by the famous Pieta of Rafael Donner in Gurk Abbey.

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Carinthia's architectural and sculptural treasures have to yield place both in respect of quality and numbers to her paintings. There are a great number of romanesque wall paintings, noteworthy for their magnificence of conception and delicate colouring. The painting of Bishop Romanus in the Keep of Friesach is supposed to be the oldest fresco in Austria, dating from 1130, while that of the Apostles in the "Winter Church" of Maria Wörth is nearly as old. Again and again the removal of plastering

brings to light new marvels of colouring from long past ages. The smallest and most humble of churches sometimes becomes famous overnight. Even the frescoes revealed show a rough peasant uncouthness; this is always matched with a brilliant talent for painting. The pastel-coloured frescoes of the "Master Heinrich" in the western nave of Gurk Abbey are perfect in form and conception, and have a European reputation.

A well-qualified Carinthian expert in the fine arts has written of the development of Carinthian painting in the 13th century: "At the beginning of the romanesque period every scene was allotted a definite place on the wall, the colours being given merely symbolical value and the whole conception governed by severely ikonographical laws which attached little importance to the portrayal of persons, and disregarded entirely the surrounding scenery or superficially indicated it by symbols. But at the end of this period we find scenes where active beings replace the unreal puppet figures of the earlier epoch. Parallel to this change is the addition to lifeless drapery in the painting of figures of broken, serrated lines hinting at movement. Then came a flowing softness of outline which still refused to suggest the reality of the body beneath the drapery. Finally we see the artist overcoming the shapeless softness of outline, the suggestion of a living body beneath the garment and the soft lines slowly merging into lovely Gothic."

The strong urge towards painting in Carinthia has influenced the local Gothic. Elsewhere you will find that it is an aim of Gothic to curtail wall space in favour of windows. But in Carinthia, Gothic is moderated, the buildings more solidly constructed, in order not to lose any possible space for wall paintings. In small buildings with little wall space, you will find that the mural decorations have been frequently over-painted. The many churches of the Province, especially the wonderful Gurk Abbey, the abbeys of Millstatt and St. Paul, the church of Maria Saal and a host of others, some of which are in remote spots, offer striking examples of this trend in art. In order to provide still more space for special occasions there are the so-called "Fastentücher" ("Lenten Cloths")—stretched canvases something like the "Armenbibel" ("Poor Men's Bible") with painted scenes of the Passion, with which the altar is covered during Lent. One of the largest belongs to the Abbey of Gurk, a pious gift of the Countess Hemma who, canonised, has been made the patron saint of the Province.



Metnitz, Choral House.

did their grandfathers before them. On holidays they wear the other Maximilian miner's formal dress, as has been the custom for centuries. Work above ground has made the old shafts obsolete, a pious electric cross replaced the old truck.

Three roads once led to Vorderberg, on the other side of the Breiberg. The brown one brought iron ore, the black one coal and the white, flour. Up to the time of Emperor Joseph II this once-useful mining and industrial town had the trading monopoly for all iron ore smelted there. Since Donauwörth has been able to draw coal from Saargruben, the blast furnaces of Vorderberg have fallen on evil days.

Styria is also called "The Green March", because of the woods which cover the spurs of the alps, at vast forests in the heights and as cool coverts between the vineyards of the lowlands. They are peopled by mountain dwellers of ancient and hardy stock such as the Archduke Johann knew and loved. That princely friend of the people rescued the Province from economic and mental decay, making of it a pleasant garden where the concerns founded and encouraged by him exist today. Johann gave proof of his love for Styria by taking one of its daughters for his wife. The people and the forests have grown together to make up what is implied by the term "forest motherland."

IN THE CAPITAL.

The pleasantest way to reach Graz is to cross the Rhen. The road descends in ever-sharper curves until after one steep drop one finds oneself facing the fine coronet of the town. At once the eye is caught by the Schloßberg with its corpulent Glock Tower.

A sky of southern blue sets off the grey stones of the main square. Outside the Rathaus the flower and vegetable market is a riot of colour. The character

of provincial nobility, originally built for defence and as a refuge for the villagers, which today illustrate modern farming methods or have become seats of responsible national education. Castle Neudau, the old Wasserburg may be named as one example of many.

Close to the edge of the mountains, at the foot of the Ringkogel, over which the Romans built the Säumerstrasse, lies the town of Hartberg amidst country which has been cultivated since the earliest times. Today it is the seat of various administrative authorities, an outpost of northern East Styria. The fine lines of the baroque tower of the local parish church puts it ahead of many other pleasing pieces of architecture in Hartberg.

Pollau, the market-town between Rabenwald and Massenbürg has become famous on account of its old monastery church, a spacious building distinguished by its fine workmanship. The most important interior decoration is the painting by the Master who created the Pollau frescoes, Matthias von Götz.

The ancient Monastery of the Prebendaries at Vorau stands in solitary grandeur. Founded in the 12th century, razed to the ground by fire and rebuilt, ravaged by wars and consequently fortified like a castle, showing signs of decay yet refurbished in the styles of successive periods with added beauties, it has always been a centre of monastic discipline and learning, and of the religious and educational work carried on by the priests in the mountains and valleys of the district. The church has two German towers. On the walls of its brightly-lit interior the Masters of the early 18th century have put all the joyful triumph of the baroque age into their paintings, colouring and stucco work. The sacristy is known for its "Judgement Day", and "Last Supper",

by J. C. Hackhofer, and the library for its treasures of old manuscript.

SALT FROM HALLSTATT.

Thousands of years before the birth of Christ, the salt deposits in Hallstatt brought settlers to this remote spot and soon gave them comparative prosperity. Mining was also carried on, bronze cast, coarse wool woven and many a beautiful vessel of clay skillfully formed, although without the help of a potter's wheel. In baskets and sacks the salt was brought along byways to the trading roads and there exchanged against Roman goods. When the overlordship of Rome came to an end, Hallstatt fell into oblivion, the barbarian invasions temporarily obliterating its very name.

In 1292 Duke Albrecht I of Austria ordered the salt works of Gosau to be opened. This led to friction with Archbishop Conrad of Salzburg, as salt was also produced in his territories at Hallein. Possibly this prince saw danger to his revenues in the competition. Possibly the new works at Gosau really lay on Salzburg soil. In any case when the news of Albrecht's death became known in 1295, the soldiers of Conrad of Salzburg, accompanied by a mob from Hallein, overran the Kuchelst, destroying the salt-pan and the new trading-centre.

Salt mines in Hallstatt were first mentioned in 1311, as a concern run by the State. A new method of producing the salt had been developed; instead of it being simply hacked off in blocks, it was dissolved in water, and the solution pumped above ground into pans. For a time the salt thus recovered was transported just as it had been 1,800 years previously; that is, it was brought in sacks to Lambach and there shipped down the Traun.

Hallstatt's production in 1332 was considerable, amounting to about 4800 tons a year. By 1534 it was already 10,000 tons, rising to 25,000 tons in 1571.

The discovery of the Ischl salt mountain in 1562 caused Hallstatt's

out. Circumventing the deep cut valleys, the high roads lead to the hilly uplands. Before long one glimpses the wooded rolling summits with the Alps on their southern horizon. The surrounding hills are covered with dark green forests, against which ploughland, pastures and farms stand out beneath the sunlit clouds. The slender-spired, white-walled churches on the heights might be pilgrims' ships about to set sail towards shores in the heavens. From the depths rises the sound of the rushing waters of the Feldaist, which after flowing placidly through meadow land at Wartberg, has been trapped in a wide and narrow rocky gorge through which it has to storm its way into the open. There its dark sister, the Waldaist, which has its source among deep forests where in remote villages the inhabitants paint religious pictures on glass, flows placidly to join it.

Amid such surroundings lies Kefermarkt, whose gothic church contains a well-known carved altar, a fine example of late mediaeval art. It breathes the spirit of an artist who was at one with the people. St. Wolfgang occupies the central shrine, with St. Peter and St. Christopher on either side. The delicate tracery of the lime-wood carving branches upwards like the tops of trees. Something of the old-world peace that permeates the hill region which the traveller has just left seems to be embodied in the gentle inspired features of the central figure. In the face of the "Holy Ferryman" St. Christopher, one finds traces of the severity of the northern landscape. Any day you can run across people with such impassive faces, with such dour expressions on those inclement uplands of the Upper Mühlviertel, where spring arrives a month later than elsewhere in Austria, and where even in summer the solitary farmhouses are endangered

announced by trumpets from the tower, and hundreds of candles burn in the cemetery.

In the "Rauhnacht", before the Feast of Epiphany, you can watch the "Glöckchenjulen" in many parts of the country around Ischl. Young men in groups of up to 30 and more carry transparent head-dresses on their heads in the form of chapels, fish, crosses, ships, etc., which are lighted up from within by candles. They are dressed in white, with dangling bells and run from house to house at a definite steady pace.

In the spring, at Candlemas, the time for changing servants, there is "Apex-schneizen". This is a rhythmic cracking of whips which welcomes the first patch to be clear of snow. Later comes the "Almauftrieb" (the driving of cattle up to the mountain pastures) to be followed in autumn by their being driven back to the valleys. The procession up to the green pastures is a great event. The cattle are decorated with coloured ribbons and garlands of flowers, the leading bull carrying a bell. The calves often bear crosses of real flowers between their tiny horns.

On Palm Sunday the palm bush is constructed. Branches of pine, willow and spring flowers are twisted together in bunches to which ribbons and apples are attached, and are then fastened to long poles and carried to the church. Afterwards they are placed in the middle of the fields to make them fruitful, and left until the new grain or high grass has grown up all around.

Corpus Christi Day is a religious holiday throughout the Catholic countryside. Everywhere there are processions. At Mallnatt and in Traunkirchen, where there is too little space between lake and mountains, the Corpus Christi "Procession" is held upon the lake. On the water, verses are read from the four gospels, while guns thunder from the shores or in the mountains.

towers and the steep span-roofs of the houses look out over golden fields of wheat and barley, over level plains and gently sloping hills of arable land, over orchards heavy with fruit and extensive forests. Like a constantly recurring leit-motif, the chain of the Alps thrusts the many-shaped zigzag of its peaks into the sky wherever one glances southwards. Whether it be in the prosperous market-towns on the Inn, in Scharding or Braunau or the land up-country, in Ried or Haag, in old riverside-shipping towns like Obernberg or in the distant villages, everywhere you sense the Innviertler's *joie de vivre*, his passion for dancing and song, his simple enjoyment of marriage and church festivals. Trace this to its source and you will find that it is love of the soil, of the Province, of home—as you will find it interpreted in the dialect verses of Stelzhamer.

If you are looking at altars and similar church decorations in this area, you will surely come across the name of Schwanthaler. An artist whose imaginative sketches have been exhibited all over Europe lives here in a romantic castle at Wernstein-on-the-Inn—Alfred Kubin.

IN THE HAUSRUCK. Across the Province of Upper Austria runs a forest-covered range of alps, the Hausruck. Its massive height may well have seemed to popular imagination like the body of a giant resting embedded in the surrounding hills, lost in mysterious dreams.



Braunau-on-the-Inn.

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The world which is revealed at St. Florian is vast and majestic in a different sense. Below the heights of the Ennstal the towers of this magnificent building of the venerable Augustine Prebendaries rise into the sky, a brilliant masterpiece of the Austrian Baroque.



Bad Ischl, Pump Room.

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One cannot help being deeply impressed by the beauty of this complex of monastic buildings, especially if the approach is made from the highroad up the steep hill and one passes through the main archway on to the outer courtyard. The effect of the delicate lines of the façade is irresistible. In the middle stands the massive gateway, inviting one to pass through and on to the point where stairways appear on either side and, straight ahead, the spacious inner courtyard.

The names of Carlo Antonio Carlone and Jakob Prandtauer appear here once again. Illustrious visitors have stayed here through all the centuries—emperors, popes, artists and great masters, the last of these being Anton Bruckner. The Monastery is indebted to Albrecht Altdorfer for a number of valuable panel paintings which, in their passion of portrayal, in the splendour of their glowing colours, represent all that is best in the Danube School.

Bridging the centuries, the rainbow of art reaches Bruckner's symphonies in which the spirit of the baroque period and of rustic scenery are expressed by the blending of ardent themes with clear and simple melodies. Grand stairway, "Emperor's Room", Library, gay ceiling frescoes, the carving on the dark choir seats and jubilant, trumpeting angels—all are born of that spirit which pervades the Province of Upper Austria, rooted in the primitive strength of the soil and religious belief.



St. Florian Monastery.

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Without designing it, we are back at our starting-point. Kittsee has still to be mentioned, lying in the extreme north opposite Pressburg, where Josef Joachim, the famous violinist, was born, and Zornsdorf, the native town of the Vienna Capucine preacher, writer of Hungarian history and Protestant bishop of Saratow in Russia, Ignaz Aurel Fessler. Nickelsdorf looks over the frontier towards the Nibelungen town of Wieselburg, where Josef Kainz (famous actor of the Vienna Burgtheater) first saw the light of day. 361 533 793 536

There are castles and churches where the art of the Burgenland is represented by the paintings of Dorfmeister, Maulpertach, Altomonte-Hoherberg, Köpp von Felsenthal and Storno, an art which lives on today in the work of the famous modern sculptor Gustinus Ambrosi. 532 ●

Let us glance again over the wide and sunlit countryside to Eisenstadt, where the festivals in the historic Haydn Hall have revived the music traditions of the Burgenland, to the villages where one hears the tamburizza orchestra, and the airs of old folk songs from which Haydn took the undying melody of his hymn. Once again let us glance at the people, the farm labourers at Friedrichshof or Edmundshof, the workers in the chalk and jute factories, the reed-cutters by the lake and the vine-dressers with their aprons stained green by copper sulphate, the farmers and the labourers, as far as the smallholders in the extreme south who industriously till their four *joch* of ground, keeping records of the weather as their fathers did before them. Don't be surprised if one of them appears round a bend in the forest path, nods approvingly at the fleecy evening clouds and pats you on the shoulder to say—"That's the weather we need here. But you—come back again soon to our Burgenland." 533 600





361 *Viennese Girls, 1914.*

Opposite, on the façade facing the Inner City, still within the extensive grounds of the Burg, lies the solemn and dignified Josefsplatz. No successor to Max Reinhardt has arisen who could transplant this impressive scenery on to a stage—the classic façades of the National Library, the Royal Riding School and the enchanting proscenium of the Pallavicini Palace. Behind high windows is the famous domed hall of Fischer von Erlach, a dream in marble, gold and sunlight, which is considered the most magnificent library of the world. The streets leading from it narrow suddenly, as if unwilling to let one leave the square.

And now let us wander through the Inner City without any special goal, to the hidden beauties which are so easily discovered. There stand

mysterious courtyards with covered stairways, cage-like balconies, noble weather-beaten porches dreaming of baroque fantasies beneath spider's web little old houses and shops of the dealers in antiques—a garland of beauty hidden in the heart of an active, bustling and teeming metropolis, a fascinating juxtaposition of yesterday and today.

211 The Plague Column on the Graben was erected by the Emperor Leopold to commemorate the end of the epidemic in 1679. This stone allegory, this bold mixture of realistic and religious ideas, the work of Fischer von Erlach as well as other sculptors, has been compared to a splendid opera. Only a few steps behind it, cut off from the lively Graben by a modest little square, is the venerable Peterskirche, full of colour and rich decorations. Rottmayr's frescoes in the interior radiate a golden brilliance which makes an almost carnal appeal to the senses. A little further, on the Tuchlauben, the clothmakers used to offer their wares in old Vienna, and one-and-a-half centuries earlier the Roman military lines stood here. Every walk through Vienna can be made a game of question and answer with time and history.



Viennese Girl, 1913.

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Hofplatz ; The National Library.

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The Hofe Markt leads into the Wipplingerstrasse, at the beginning of which the former Bohemian Court Chancellery faces the old Rathaus. In the courtyard of the latter is an artistic creation, the Andromeda Well of Rafael Donner. Donner came to the monastery of Heiligenkreuz as a poor choir-boy and gave shape to his dream pictures by moulding secretly at night the grease which had dripped from the church candles. Another late masterpiece of his art, the Donner Fountain on the Neue Markt, is known and loved by all Viennese. It was created at the end of the baroque period to the order of the burghers of Vienna, who wished to rival the aristocratic and religious patrons of art. It shows two male and two female figures grouped around the principal female figure, "Providentia", with her mirror.

collections in the world. Established in the year 1526, it was moved in 1726 to the baroque building designed by Fischer von Erlach Senior. The central oval of the unique Gale Room contains the private library of Prince Eugene of Savoy. In all, the Institute possesses about one and a half million printed works and over 8000 manuscripts. Treasures of untold value are included in the various departments of manuscript, music, maps, theatre, portrait and papyrus collection and in the picture archives.

In the HAUS- HOF- UND STAATSARCHIV (Archives of the Imperial House, the Court and the State) are documents and treaties of all kinds going back for twelve centuries, valuable manuscripts with the seal of Pope or Emperor attached, state treaties, declarations of state councils,

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*The Trantsohn Palace.*

792 The buildings of the monastery lie on a rocky plateau, the western part of which
346 appears as a picturesquely gothic tangle of dark stairways and steeply towering supporting walls, while the east of the plateau, crowned by the two mighty cupolas beneath the German Imperial Crown and the Austrian Ducal Coronet, reveals the entire splendour of the mid-baroque period. The best view of the two domes is to be had from the monastery park. To the South the slender, new-gothic church spires are etched against the blue of the sky.

Climbing a long, steep flight of steps, the Pfisterstiege, one reaches the Leopoldihof with its splendid gothic bay window and its fountain with the renaissance figure of the Babenberger Leopold III. The outward sign of the power with which it was invested at the time of its foundation and which it succeeded in asserting for centuries, is the great monastery church.

[532] The most valuable work of art of the monastery is the Verduner Altar which stands in the Leopoldskapelle—a world-famous work dating from the end of the 12th century.

In the building of the monastery we enter the realm of dreams and magic of true Austrian baroque. Its creator was the Milan architect, Donato Felice d'Allio.

The greatest curiosity of the rich monastery museum is a collection of romanian ivory objects, small boxes, portable altars and Italian bronzes. In its very

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Egon Schiele; The Sister-in-Law of the Artist.

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Austrian Porcelain: the Viennese Girl.